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TALOG
1885
May 4
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HENRY B. PETTES COLLECTION.

ILLUSTRATED CATALOGUE.

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No. 98. The Young Countess. — A. Lerch.

A VERY IMPORTANT COLLECTION

— OF —

TWO HUNDRED FINE PAINTINGS

— AND —

ITALIAN STATUARY,

THE DIRECT IMPORTATION OF

HENRY B. PETTES Importing Co.

Successors to PETTES & LEATHE,

NOW ON FREE EXHIBITION AT

Pettes Art Galleries,

SIXTH AND OLIVE STREETS,

TO BE SOLD BY AUCTION,

Monday and Tuesday Evenings, May 4 & 5, 1885.

COMMENCING AT 7.30 O'CLOCK.

MR. B. SCOTT, JR. will conduct the Sale.

THE FOLLOWING ARTISTS ARE REPRESENTED:

Allan, Victor.
Annis, E.
Alizone, H.
Bunner, J.
Buttery, E.
Barker, Jno.
Baliquant, E.
Bocas, P. S.
Burmeister, R.
Bertzik, A.
Battue, E.
Correggio, J.
Callow, G.
Chambers, Geo. W.
Cortes, A.
Clare, Oliver.
Corot, J. B. C.
Delewar, V.
De Faux, A.
De Haas, J. H. L.
Everdingen, A.
Escott, J. R.
Flogny, P.
Feyen, E.
Gallard, Lepinay E.
Gegerfeldt, W. J.
Guillou, Alf.
Griffith, S.
Grant, S.
Hunt, M.
Howe, W. H.
Jullien, M.
Landelle, C.
Livens, H.
Lamotte, A.
La Seilles, J.
Longstaffe, E.
Lerch, A.
Lafon, F.
Leickert, Chas.
Laupheimer, A.
Mauve, A.
McEvoy, W.
Morris, Alf.
Masters, E.
Morris, J. W.
Meeker, J. R.
Marshall, R.
Oyens, D.
Petit, A.
Paling, Jno. J.
Peraire, P.
Psalmon, P.
Puteani, F.
Richter, E.
Rosierse, J.
Reh, Chas.
Rivers, Chas.
Stevens, Agapit.
Stone, W. S.
Segoini, A.
Shreiber, Ch.
Szerner, W.
Schafer, H.
Salt, J.
Stademan, Prof. A.
Taylor, H.
Thompson, Harry.
Van Den Bos, G. P.
Van Leemputten, C.
Vester, W.
Van Severdonck, F.
Vernon, A.
Van Damme, E.
Wagrez, Jacques.
Winstanley, H.
Wolski, A.
Williamson, E.

St. Louis, April 25, 1885.

The paintings and statuary enumerated in this Catalogue will all be sold by auction, on the evenings of May 4th and 5th.

In announcing this fact, we take pride in directing attention to the quality of the works, and the standing of the artists represented. Hardly any of the paintings, and none of the statuary have ever been before exhibited in this country.

Among the paintings there are works by artists famous in Europe, but whose canvases are now for the first time presented to the American public. All these have been imported directly by us, and personally selected or commissioned by our Henry B. Pettes, during the last of his regular annual visits to the studios of Europe.

We have gone to great expense, and are still adding large outlays with the view of making St. Louis an independent art centre, instead of an inland dependency on any city in the East. Our efforts, thus far, have met with gratifying success, and particularly as collectors have become thoroughly alive to the fact that in buying at our galleries they save commissions and intermediate profits, while securing the choicest works.

Conditions of Sale.

The highest bidder to be the Buyer, and if any dispute arise between two or more bidders, the Picture so in dispute shall be immediately put up again and resold.

Purchasers to give their names and addresses, and a deposit satisfactory to the Auctioneer must be paid, IF REQUIRED.

The pictures to be taken away at the Buyers' expense and risk, within three days from the conclusion of the Sale, and the remainder of the purchase money to be paid, or otherwise settled to the satisfaction of the Vendor, on or before delivery.

CATALOGUE.

First Evening's Sale.

Beginning at 7:30 P. M.

1

DELEWAR (V.) . . . . . London

Ullswater, Cumberland.

2

DELEWAR (V.) . . . . . London

Loch Achray.

3

SCHAFER (H.) . . . . . Paris

Candebeck on the Seine.

4

BUNNER (J.) . . . . . London

A Stiff Breeze.

5

BUNNER (J.) . . . . . London

Homeward Bound.

6

MASTERS (E.) . . . . . London

On the Upper Thames.

7

MASTERS (E.) . . . . . London

A Bridge in Surrey.

8

LIVENS (H.) . . . . . London

Fruit.

9

LIVENS (H.) . . . . . London

Flowers.

10

MORRIS (J. W.) . . . . London

Sheep in a Storm.

11

CHAMBERS (Geo. W.) . . St. Louis

Pupil of Gérôme and Julien Dupré.

Pont Solferino, Paris.

12

ALIZONE (H.) . . . . . Paris

A Summer Day.

13

ALIZONE (H.) . . . . . Paris

Winter in the Forest.

14

WILLIAMSON (E.) . . . . London

Off Whitby.

15

BUTTERY (E.) . . . . London

Near Bexley Heath, Kent.

16

BUTTERY (E.) . . . . London

At Beckenham.

17

BARKER (Jno.) . . . . London

Pheasant Hunting.

18

VAN SEVERDONCK (F.) . Brussels

Pupil of Verboeckhoven.

Waiting for Master.

19

HUNT (M.) . . . . . London

Isle of Man.

20

CORTES (A.) . . . . . Paris

Returning Home.

21

CLARE (Oliver) . . . . . London

A Nook in the Woods.

22

VERNON (A.) . . . . . London

On the River Dee, near Chester.

23

SALT (J.) . . . . . London

Venetian Landscape.

24

BALLIQUANT (E.) . . . . Paris

Morning in the Sheep-Fold.

25

RIVERS (Chas.) . . . . . London

On the River Yare.

26

BUTTERY (E.) . . . . . London

At Cockermouth, Cumberland.

27

OYENS (D.) . . . . . Munich

Philosophizing.

28

BOCAS (P. S.) . . . . . Paris

Path through the Forest.

29

MORRIS (J. W.) . . . . London

The Faithful Collie.

30

MEEKER (J. R.) . . . . St. Louis

A Southern Swamp.

No. 47. Normandy Belles. — W. H. Howe.

31

VAN SEVERDONCK (F.) . Brussels

Pupil of Verboeckhoven.

Landscape and Sheep.

32

MARSHALL (R.) . . . London

The River Clyde.

33

MARSHALL (R.) . . . London

Morning on the Esk.

34

VAN DAMME (E.) . . . Brussels

Going to Pasture.

35

BURMEISTER (R.) . . . Munich

An Unfair Advantage.

36

STADEMAN (Prof. A.) . . Munich

A Wintry Morning.

37

THOMPSON (Harry) . . . Paris

Honorable Mention, 1882.
Medal Third Class, 1884.

Interior of a Sheep-Fold.

38

PETIT (C.) . . . . Brussels

Breakfast Time.

39

VESTER (J. P.) . . . The Hague

Morning in Holland.

40

SCHAFER (H.) . . . . Paris

Fecamp, Normandy.

41

BERTZIK (A.) . . . . Munich

A Saxon Beauty.

42

BATTUE (E.) . . . . Paris

Near Dijon.

43

PETIT (A.) . . . . . Paris

Lilacs and Roses.

44

VAN DEN BOS (G. P.) . . Paris

First at the Rendezvous.

45

LAMOTTE (A.) . . . Antwerp

Pupil of Clays.

Nearing Home.

46

BARKER (Jno.) . . . . London

In the Scotch Highlands.

47

HOWE (W. H.) . . . St. Louis

Pupil of Van Thoren.

Cattle.

48

ROSIERSE (J.) . . . . Brussels

Pupil of Von Schendel.

Market Scene by Candle-light.

49

GALLARD LEPINAY (E.) . Paris

Honorable Mention, 1876.

A Breezy Day Off Havre.

50

BERTZIK (A.) . . . . Munich

Marguerite.

51

STONE (W. S) . . . . . London

An English Farmer's Home.

52

FLOGNY (P.) . . . . . Paris

On the Banks of the Marne.

53

MORRIS (J. W.) . . . . London

Scotch Mountain Sheep.

54

SEGONI (A.) . . . . . Paris

An Interesting Point.

55

PALING (Joh. J.) . . . . The Hague

Pupil of Israels.

Humble Piety.

56

PERAIRE (P.) . . . . . Paris

The Seine, near Paris.

57

ALLAN (Victor) . . . . . London

Boulters Rock, Maidenhead.

58

ALLAN (Victor) . . . . . London

Bucks, near Windsor.

59

ALIZONE (H.) . . . . . Paris

A Sunset.

60

ANNIS (E.) . . . . . Paris

Market Morning at Rouen.

61

PSALMON (P.) . . . . . Paris

Shrimping.

62

REH (Chas.) . . . . . Paris

My Model.

No. 99. A Farm in Finisterre. — A. De Faux.

63

SHREIBER (Ch.) . . . Rome

A Little Italian Peasant.

64

VAN LEEMPUTTEN (C.) . Brussels

In the Barnyard.

65

SZERNER (W.) . . . . . Munich

A Circassian Scout.

Here the artist has given a faithful picture of a war scene with the principal figures, the soldier and the chargers grouped in the center of a summer umbrage that seems to speak of naught but peace. The recumbent trooper is all eyes and ears, evidently aware that he is in enemies' country, and the splendidly painted horses partake of a similar spirit of vigilance.

66

VAN MARCKE (D.) . . . Paris

Pupil of her Father.

Landscape and Cattle.

67

CHAMBERS (Geo. W.) . . St. Louis

Pupil of Gérôme and Julien Dupré.

Kissed by an Orient Sun.

68

SALT (J.) . . . . . London

Ancient Italy.

69

LA SAIELLES (J.) . . . London

Berrien Brook, North Wales.

70

CORREGGIO (J.) . . . . Munich

Fruit Piece.

71

GRANT (L.) . . . . . London

Coast of the Netherlands.

72

GRANT (L.) . . . . . London

Near Swansea, South Wales.

73

STONE (W. S.) . . . . . London

In Surrey.

74

MASTERS (E.) . . . . . London

A Summer Day.

75

MASTERS (E.) . . . . . London

Spring.

Second Evening's Sale.

Beginning at 7:30 P. M.

76

MARSHALL (R.) . . . .. London

Loch Long.

77

MARSHALL (R.) . . . London

Falls of the Clyde.

78

LIVENS (H.) . . . . . London

English Fruit.

79

LIVENS (H.) . . . . . London

Pansies and Roses.

80

BUTTERY (E.) . . . . . London

Great Marlow, Bucks.

81

BUTTERY (E.) . . . . . London

East Morsley, Surrey.

82

CALLOW (G.) . . . . . London

A Fresh Breeze.

83

CALLOW (G.) . . . . . London

A Misty Morning.

84

DELEWAR (V.) . . . . London

Glen Helen River, Isle of Man.

85

DELEWAR (V.) . . . . London

Derwentwater.

86

BALLIQUANT (E.) . . . . Paris

Early Spring.

87

CORTES (A.) . . . . . Paris

Approaching Storm.

88

MORRIS (Alf.) . . . . . London

Morning in the Highlands.

89

SCHAFER (H.) . . . . . Paris

Abbeville, Normandy.

90

ALIZONE (H.) . . . . . Paris

A Summer Twilight.

91

ALIZONE (H.) . . . . . Paris

Morning, near Saint Valery.

92

LONGSTAFFE (E.) . . . . London

Nearest Way Across.

93

VESTER (W.) . . . . . Antwerp

Near Dordrecht.

94

FLOGNY (P.) . . . . . Paris

Banks of the Oise.

No. 128. Oyster Gatherers Returning.—E. Feyen.

95

CLARE (Oliver) . . . . London

Fruit.

96

CLARE (Oliver) . . . . London

Flowers.

97

SALT (J.) . . . . . London

Italian Landscape.

98

LERCH (A.) . . . . Munich

The Young Countess.

One of the most exquisite paintings of feminine beauty that has been seen here for years. The skin texture, and general flesh tones are wonderful for their technical perfection. Lerch, famous as he is in dealing with this special class of subject, never created a work of greater or more satisfying qualities.

99

DE FAUX (A.) . . . . . Paris

Medals, 1874, 1875.
Cross of Legion of Honor, 1881, H. C.

A Farm, near Finisterre.

100

WOLSKI (A.) . . . . . Munich

Hungarian Market Scene.

The cities of southeastern Europe are full of scenes as picturesque as this, where every color, both of costume and human feature, of architectural decoration and natural scenery is found, blending into a rich warmth and variety that is peculiarly attractive to the artist. Pictures such as this by Wolski are rapidly teaching the world of its treasures in this direction, and are daily becoming more sought after and more valuable.

101

FLOGNY (P.) . . . . . Paris

Near Poissy.

102

PUTEANI (F.) . . . . . Munich

A Touching Appeal.

103

ROSIERSE (J.) . . . Brussels

Pupil of Von Schendel.

A Dutch Market Girl,

Candle-light Effect.

104

CHAMBERS (Geo. W.) . . St. Louis

Pupil of Gérôme and Julien Dupré.

The Little Goat Herd of Puteaux.

105

LAFON (F.) . . . . . Paris

The Favorites.

106

LAUPHEIMER (A.) . . Munich

The Tight Cork.

107

JULLIEN (M.) . . . . . Paris

Pupil of Rousseau.

Landscape, Noonday.

108

LEICKERT (Chas.) . . . Antwerp

Moonlight on the Scheldt.

109

STADEMAN (Prof. A.) . . Munich

Sunset in Winter.

110

VAN MARCKE (D.) . . . . Paris

Pupil of her Father.

Normandy Cattle.

No. 104. The Little Goat Herd of Puteaux. — Geo. W. Chambers.

111

BURMEISTER (F.) . . . Munich

Interior.

112

MAUVE (A.) . . . The Hague

The Shrimper.

Here is a piece of scenery that will command the closest attention from the best judges of works of art. There never was a wet atmosphere, with its peculiar gray translucence, painted better than upon this canvas. The low, cool key in which it is pitched, while in one way it has limited the artists' freedom of action, in another has enabled him to produce one of the finest pieces of realism, combined with feeling, that has ever been painted. The whole work; the frowning clouds and angry waves; the wet sands and dense atmosphere; the suggestion of a fisher's hardships; all unite in a rhythm in which it requires no extravagant imagination to hear the hoarse murmur of the waves, and the dull moan of gale, as it sweeps over the German Ocean. It is a really great work, such as is rarely put upon canvas of so small and convenient a size.

113

PALING (Joh. J.) . . . The Hague

The Welcome Letter.

This work is as fine a piece of *genre* as need be wished. The scene is a Dutch interior of the lower class, with ancient hearthstone supporting a fire of logs, and red tiled floor. At a table placed near the centre and upon which are cups and a teapot, are seated a couple—an aged man and a young woman. The latter is reading aloud a letter which evidently contains good news for both, as appears by the expression of happiness on their faces. The whole work is most skillfully painted, full of those broad, strong effects, for which Paling is so famous. The handling of the reflected lights is conspicuously skillful, particularly where they are made to illumine the features of the peasant beauty. In all his works, Paling shows similar strength, but in none does he appear to better advantage than in this.

114

DE HAAS (J. H. L.) . . . Brussels

Chevalier and Commander of the Order of Leopold of Belgium.
Chevalier and Officer of the Order of the Crown of Italy.
Chevalier of the Order of the Crown of Prussia.
Chevalier of the Order of Francis Joseph de Suesse.
Member of the Royal Academy of Amsterdam.
Member of the Royal Academy of Rotterdam.
Grand Gold Medal at the Exposition of Utrecht, 1868.
Grand Gold Medal at the Exposition of Munich, 1869.

The Monarch of the Herd.

Among the cattle painters of the eastern hemisphere, J. H. L. De Haas and Van Marcke may be said to rank side by side—rivals for the highest honors in the world. The above named painting shows De Haas' powers at their best; every feature of the picture, from the wonderful drawing and life-like expression of the cattle, to the landscape and atmospheric prespective, being simply perfect. The canvas is a gem of the first water, while its size makes it peculiarly adaptable for small private collections.

115

LANDELLE (C.) . . . . Paris

Medals, Paris, 1842, 1845, 1848, 1855.
Medals, (E. U.) Cross of Legion of Honor, 1855.
Officer of Lion d'Or de Nassau.
Member of the Academy of Amsterdam.

An Odalisque.

116

GEGERFELDT (W. J.) . . Paris

Twilight on Guidecca Canal, Venice.

It is twilight in Venice. There has been a passing spring shower, and the light cloud-drift is flying over the fading blue of the sky. Across the blue waters of the canal the towers and spires of Venice reflect the last light of the setting sun, while in the foreground a few early-lit lamps flash their brilliance along the wet surface of the street. The atmosphere is especially fine, and the work of that class which will "wear" and become more valuable as the years go by.

117

RICHTER (E.) . . . . Paris

The Sultana Going to her Bath.

Who has not read Washington Irving's gorgeous description of the courts of Alhambra? who not coveted the privilege of wandering through its ancient halls and re-peopling them in imagination with the splendid race whose glories ended with the fall of Boabdil El Chico? Richter has done this for us in the above entitled painting. He has reproduced, with wonderful knowledge and skill, the matchless beauties of the Moresque architecture when they were at their best. The rich gilding and coloring of the arched colonnade, the delicate mosaics and graceful mouldings, all form a fit seting for the beauty of the women whom the Moorish sultans delighted to honor. The painting is the perfection of perspective drawing, combined with such a glorious power over color effects as is rarely vouchsafed to man.

118

GUILLOU (Alf.) . . . . . Paris

Medals, 1877, 1881, H. C.

The Close of Day.

There is a depth and strength of feeling about this painting which would make it command attention in any company. The materials of the composition are simple enough: The level, gray-green sea, lazily rolling in under the leaden sky, with just a red glimpse of the setting sun on the western horizon; the low stretch of the coast line with its gray fringe of sand, shining here and there with a gleam of the incoming waters; a group of women on the edge of the surf in the middle distance, and one of stalwart proportions, with her shrimping net and basket in the foreground, treading over the scant herbage on her way homeward. This is all, but how masterly is the treatment; how skillfully wrought the air of repose, almost sadness, pervading the entire work, eminently in harmony with the hours of the dying day.

119

SCHAFER (H.) . . . . . Paris

St. Ouen, Rouen.

120

EVERDINGEN (A.) . . . Antwerp

Near Dordrecht.

ARTOTYPE-BRIMMER & KALB ST. LOUIS

No. 100. Hungarian Market Scene. — A. Wolski.

121

COROT (J. B. C.) dec'd, . . . Paris

Born at Paris, 1796. Studied art against the wishes of his family. Instructed first by Michallon, afterward by Victor Bertin, and then spent several years in Italy. At first unsuccessful in obtaining recognition, Corot's works afterward became so popular that his income for several years averaged over two hundred thousand francs from his profession alone. Medals, Paris, 1838, 1848, 1855, 1867, (*Exposition Universelle*). Legion of Honor, 1846; Officer of the same, 1867. Died, 1875. Diploma to the memory of Deceased Artists, *Exposition Universelle*, 1878.

"In originality of mind, and force, purity, and individuality of aim and character, Corot seems to be the most considerable figure that has appeared in the art world of France during this century. The great aim of Corot was to harmonize manner or treatment with the love of nature, or, like Turner—whom he resembled in this respect—with material substances to convey the impression made on a poetic mind by the aspects of nature."—S. G. W. BENJAMIN, *in Contemporary Art in Europe.*

"Corot is a poet. Nature is subjective to his mental vision. He is no seer, is not profound, but is sensitive, and, as it were, clairvoyant, seeing the spirit more than the forms of things. There is a bewitching mystery and suggestiveness in his apprehension of the landscape, united to a pensive joyousness and absorption of self in the scene that is very uncommon in his race. Contemplation and sympathetic reception of nature's language are quickened by his compositions. They are no transcripts of scenery, but pictures of the mind. To soothe, to give repose, to evoke dreamy sentiment, such is their mission."—JARVES, *Art Thoughts.*

"Corot is *par excellence* the painter of Morning. He can render with more felicity than any one else the silvery light on dewy fields, the vague foliage of trees mirrored in calm water."—RENE MENARD.

Morning.

122

CORTES (A.) . . . . Paris

Going to Pasture.

123

CORTES (A.) . . . . . Paris

Evening in the Field.

124

LONGSTAFFE (E.) . . . London

A Passing Storm.

125

LONGSTAFFE (E.) . . . London

On the Wye.

126

VAN LEEMPUTTEN (C.) . Brussels

Chickens.

127

McEVOY (W.) . . . . . London

Lower Lakes of Killarney.

Near Glena Bay.

128

FEYEN (E.) . . . . . Paris

Medals 1860, 1880.
Cross Legion of Honor, 1881, H. C.

Oyster Gatherers Returning.

The strength of character and peculiar customs of the fisher-folk of the Norman coast have formed the theme of many a piece of descriptive writing. Here the artist has gfven us an episode on canvas in the life of a portion of them. At the opening of the oyster season, near the mouth of the Seine, a gathering in the nature of a festival is held, and the women flock to the boats to get each their share of the harvest of the sea, returning in gay procession with song and dance to prepare the evening feast. Feyen, in this picture, has given us a remarkably effective insight into this peculiar custom, and in such artistic style as to command the highest admiration for his skill in drawing and composition and perfect masterhood of rhythm in color.

129

LIVENS (H.) . . . . . London

Fruit.

130

LIVENS (H.) . . . . . London

Flowers.

131

DELEWAR (V.) . . . . . London

The Comray, North Wales.

132

DELEWAR (V.) . . . . . London

Near Loch Lomond.

133

MARSHALL (R.) . . . . London

Loch Strieven.

No. 138. Evening.—Jno. H. Fry.

134

MARSHALL (R.) . . . London

In Campon Glen.

135

FLOGNY (P.) . . . . . Paris

Near Fontainebleau.

136

FLOGNY (P.) . . . . . Paris

The Seine at Bougival.

137

STEVENS (Agapit) . . . Brussels

The Day Before the Wedding.

138

FRY (Jno. H.) . . . St. Louis.

Evening.

139

BLOMMERS (B. J.) . The Hague.

The Seashore at Scheveningen.

One of the most masterly efforts of this very famous artist who is very little known in America, as his works rarely find their way to this country.

140

ALLAN (Victor) . . . . . London

Brixham Abbey.

141

ALLAN (Victor) . . . . London

Iffley Mills at Oxford.

142

BUTTERY (E.) . . . . London

Near Pevensey, Surrey.

143

BUTTERY (E.) . . . . London

Near Southwich, Kent.

144

STADEMAN (Prof. A.) . . Munich

A Winter Twilight.

145

TAYLOR (H.) . . . . London

At Colne, Bucks.

WAGREZ (Jacques) . . . Paris

Pupil of Pils & Lehman.
Medals, 1876, 1878, 1879. Exempt.

Love's Four-in-Hand.

There has been no picture of recent production that caused more genuine excitement, or attracted greater attention in the critical world, than M. Wagrez' above-entitled work, which was first exhibited at the Paris Salon, 1883, and afterwards at the International Exposition at Amsterdam. All the leading art critics of France discussed at more or less length its merits, as the following brief selections will show:

Olivier Merson, in *Le Monde Illustre*, after praising God for this sign of the redemption of art from the reign of peasants, chicken tenders, potato diggers, wooden shoes, and skin of the color of ancient leather, adds: "Cupid is here driving four young girls harnessed with ribbons of silk and gold, the reins held by the pitiless but charming love-god, whose lashes, as they fall on the beautiful bare arms and shoulders, meet with responsive smiles. One of the young girls, without relaxing her speed, turns and detaches a sprig of flowers from a branch. In this work it is not at all difficult to seize upon the motive which the artist has expressed with so much taste and grace. The delicate ingenuity of the composition; the grace of the figure painting; the tender coloring, satisfy equally the eye and the mind, and remains with us among the pleasantest memories to this hour."

Edmond About, in *Le XIX. Siecle:* "M. Jacques Wagrez was the favorite pupil of poor Henry Lehman, who, a few months before his death, said of him: 'That which most charms me in Wagrez is the combination of modern taste with the antique spirit that he displays. He seeks his inspiration in Greece and gives it a body in Paris.' The fact is, that it would be exceedingly difficult to mingle more happily the antique and the modern than has been done in this work."

Charles Clement, in *Le Journal des Debats:* "Le Quadrige de l'Amour is a work of great importance, which is distinguished by the elegance and harmony of its composition, as well as by the earnestness that marks its execution."

Henry Frianon, in *Le Constitutionnel:* "With this work we enter at once into the land of laughing fancy. Four young girls, clad in little else than their beauty, but without the slightest suggestion of immodesty, are being gaily lashed by the son of Venus, who drives them over the flowery prairies."

Jacques Rozier, in *L'Electeur:* "In this work the artist displays all the ability already so well known. The action and

No. 146. Love's Four in Hand. — Jacques Wagrez.

drawing reveal the taste and elevated art sentiment that distinguish M. Wagrez."

Camille Guynon, in *La Lanterne:* "The Quadrige, composed of coquettish maidens held in harness by Cupid, attracts a great number of admirers. It is marked by ease and grace both in design and in execution."

Th. Véron, in the *Dictionaire des Artistes:* "A fine work of inspiration and of a most agreeable effect."

H., in *La Charente:* "It is one of the most delightful compositions of the Salon."

Louis Enault, in the *Paris Salon:* "M. Wagrez has furnished the equipage, and he has chosen one worthy of the god who has assumed the functions of driver. * * Although the title suggests something archaic, there is in the work a strong modern feeling, fine spirited action, graceful vitality, and, above all, an ardent and sincere love of the beautiful."

De Basselon, in *La Vie Domestique:* "It is a most attractive composition; from the moment of seeing it, its charms are felt."

Fertiault, in *Le Moniteur d'Issoire:* "Novel and piquant. * * It exhibits strength in pose and brilliancy of color, with originality in composition and spirited treatment."

P. Labarrier, in *Le Journal des Artistes:* "A pleasant smile curls the lips of visitors when they see the Quadrige de l'Amour. The canvas possesses the qualities of lightness, grace and finesse."

Adrien Dezamy, in *Le Gladiateur*, published the following epigram:

"A travers des champs inconnus
Galope un ravissant Quadrige
De jeunes vierges aux pieds nus,
Qu l'Amour, in jouant, dirige.
L'attelage a beau s'emporter
Sous le coup du fouet qui l'irrite:
Eros saura bien le dompter!
Nul mieux que lui ne sait, traiter
Le sexe - - - - comme il le merite."

GRIFFITH (S.) . . . . London

In Hemel Hempstead.

148

WINSTANLEY (H.) . . . London

Kentish Farmyard.

149

WINSTANLEY (H.) . . . London

Near Staplehurst.

150

ALIZONE (H.) . . . . . Paris

In the Bois de Boulogne.

151

BUTTERY (E.) . . . . . London

At Missenden, Buckingham.

152

BUTTERY (E.) . . . . . London

Near Canterbury, Kent.

153

DELEWAR (E.) . . . London

Shirley Hill, Surrey.

154

DELEWAR (E.) . . . . London

On the Severn.

155

ESCOTT (J. R.) . . . . London

In the Lloyds Valley, N. Wales.

156

ESCOTT (J. R.) . . . . London

Morning in Wales.

FINE ITALIAN SCULPTURES

— AND —

ORIGINAL WORKS

IN TERRA COTTA AND BRONZE.

157

BRINGHURST (Robt. P.) . . Paris

Eve.

(Terra Cotta.)

158

BRINGHURST (Robt. P.) . . Paris

Joan of Arc.

(Dark Brown Terra Cotta.)

159

BRINGHURST (Robt. P.) . . Paris

Womanhood.

(Terra Cotta.)

160

BRINGHURST (Robt. P.) . . Paris

Death of Orpheus.

(Terra Cotta.)

161

BRINGHURST (Robt. P.) . . Paris

Joan of Arc.

(Bronze.)

162

BRINGHURST (Robt. P.) . . Paris

Eve.

(Terra Cotta.)

163

BRINGHURST (Robt. P.) . . Paris

Joan of Arc.

(Terra Cotta.)

164

Triumph of Love.

Finely Executed Statue, Verde Antique Pedestal, Revolving Cap.

165

Triumph of Bacchus.

Finely Executed Statue, Verde Antique Pedestal, Revolving Cap.

166

Dancing Girl, "Canova."

Finely Executed Statue, Bardiglio Stone Pedestal.

167

Dancing Girl, "Canova."

Finely Executed Statue, Bardiglio Stone Pedestal.

168

Hebe.

Finely Executed Statue, Bardiglio Stone Pedestal.

169

The Dance of Venus.

Large Group.

170

Psyche.

Finely Executed Statue, Bardiglio Pedestal.

171

Struggle for the Heart.

Large Group.

172

The Messenger.

Finely Executed Statue, Bardiglio Stone Pedestal.

173

Greek Slave.

Finely Executed Statue, Bardiglio Stone Pedestal.

174

French Venus.

Finely Executed Statue, Bardiglio Stone Pedestal.

175

Hall Vases.

Cenerino Stone, on Pedestals.

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